

Glossary of Selected Terms

- AB form**—d. A two-part compositional form having an A theme and a B theme. The binary form consists of two distinct, self-contained sections sharing a character or quality (such as the same tempo).
- ABA form**—d. A three-part compositional form in which the second section contrasts with the first. The third section restates the first section in condensed, abbreviated, or extended form.
- abstract**—v. Refers to artwork in which the subject matter is stated in a brief, simplified manner. Little or no attempt is made to represent images realistically, and objects are often simplified or distorted.
- abstraction**—d. An idea or concept conveyed through movement and removed from its original context. For example, when a gesture to communicate happiness, such as jumping, is enlarged, made polyrhythmic, and repeated on different levels, it becomes abstract or nonliteral. The use of abstraction can encourage originality and make movement interesting and engaging.
- accent**—d. A strong movement or gesture.
- accompaniment**—m. Vocal or instrumental parts accompanying a melody.
- acting**—t. The process by which a person uses the entire self—body, mind, voice, and emotions—to interpret and perform the role of an imagined or assumed character.
- acting areas**—t. See *center stage*, *downstage*, *stage left and right*, and *upstage*.
- action**—t. The core of a theatre piece; the sense of forward movement created by the sequence of events and physical and psychological motivations of the characters. In film it is the basis of a prominent genre known as the action film.
- actor**—t. A person, male or female, who performs a role in a play or other entertainment.
- actor's position**—t. The orientation of the actor to the audience (e.g., full back, full front, right profile, left profile).
- additive**—v. Refers to the process of joining parts together to create a *sculpture*.
- aerial perspective**—v. Aerial or atmospheric perspective is achieved by using bluer, lighter, and duller hues for distant objects in a two-dimensional work of art.
- aerophone**—m. A musical instrument, such as a trumpet or flute, in which sound is generated by a vibrating column of air.

Note: An abbreviation appearing after a term designates which of the visual and performing arts the term refers to: *d*: dance, *m*: music, *t*: theatre, *v*: visual arts

aesthetic criteria—d. Standards applied in making judgments about the artistic merit of a work.

aesthetics—v. A branch of philosophy dealing with the study of art and theories about the nature and components of aesthetic experience.

alignment—d. The relationship of the skeleton to the line of gravity and base of support.

analog—v. Information or data stored in the form of the original signal, such as voltages, rotations, or magnetic force. For example, an analog watch has hands, in contrast to a digital watch, which uses a liquid crystal display.

analogous—v. Refers to closely related colors; a color scheme that combines several hues that fall next to each other on the color wheel.

antagonist—t. An adversarial person or situation or the protagonist's inner conflict.

apron—t. The stage area in front of the main curtain that extends toward the audience.

arbitrary colors—v. Colors selected and used without reference to those found in reality.

architectonic—v. Having an organized and unified structure that suggests an architectural design.

arena stage—t. A stage positioned in the center of the audience.

art criticism—v. An organized system for looking at the visual arts; a process of appraising what students should know and be able to do.

art elements—v. See *elements of art*.

art materials—v. Resources used in the creation and study of the visual arts (e.g., paint, canvas, fiber, charcoal, crayons, wood, clay, film, metal).

articulation—m. The manner in which notes are performed, such as staccato or legato.

articulation—t. The clear and precise pronunciation of words.

arts teacher—A teacher credentialed in California who has expertise in the arts. Music and visual arts teachers are credentialed in their respective fields. Dance teachers are credentialed in physical education through course work in dance, and theatre teachers are credentialed in English through course work in theatre.

assemblage—v. A three-dimensional composition in which a collection of objects is unified in a sculptural work.

assessment of applied academic skills—*Education Code* Section 60603(b) defines this term as “a form of assessment that requires pupils to demonstrate their knowledge of and ability to apply academic knowledge and skills in order to solve problems and communicate. It may include but is not limited to writing an essay response to a question, conducting an experiment, or constructing a diagram or model. An assessment of applied academic skills may not include assessments of personal behavioral standards or skills, including but not limited to honesty, sociability, ethics, or self-esteem.”

- Assessment in the arts may be accomplished through performance, critique, or analysis.
- asymmetry**—v. Intentionally unbalanced parts on opposite sides of a perceived boundary giving the appearance of equal visual weight.
- atmospheric perspective**—v. See *aerial perspective*.
- atonal**—m. A type of music in which tones and chords are not related to a central keynote.
- augmented interval**—m. A major or perfect interval raised by a half step.
- axial movement**—d. Movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is maintained. Organized around the axis of the body, this movement is not designed for travel from one location to another. It is also known as nonlocomotor movement (e.g., stretching, bending, turning in place, gesturing).
- background**—v. The part of the picture plane that seems to be farthest from the viewer.
- balance**—d. A state of equilibrium. It refers to the even distribution of weight or the spatial arrangement of bodies. Designs may be balanced on both sides of center (symmetrical) or off center (asymmetrical).
- balance**—v. The arrangement of visual arts elements are arranged to create a feeling of equilibrium in a work of art. The three types of balance are symmetry, asymmetry, and radial.
- ballet**—d. A classical Western dance form that originated in the Renaissance courts of Europe.
- beat**—m. A unit of measure of rhythmic time.
- Benesh notation**—d. A system for analyzing and recording human movement by using a musical staff. It is named after a French dance notator.
- blocking**—t. The planning and working out of the movements of actors on stage.
- body positions**—t. See *actor's position*.
- canon**—d. A passage, movement sequence, or piece of music in which the parts, overlapping one another, are done in succession.
- canon**—m. A musical form in which a melody is imitated exactly in one or more parts. It is similar to a *round*.
- catharsis**—t. The purification or purging of the emotions (as pity and fear) caused while viewing a tragedy.
- center stage**—t. The center of the acting area.
- character**—t. The personality or part an actor re-creates.
- characterization**—t. The development and portrayal of a personality through thought, action, dialogue, costuming, and makeup.
- chord**—m. Three or more tones sounded simultaneously.
- chordophone**—m. A musical instrument in which sound is created by the stretching of strings between two points.

choreography—d. The art of composing dances, including shaping movement, structuring phrases, and revising and refining dances.

classroom teacher—A credentialed California teacher assigned to a self-contained classroom, kindergarten through grade six.

clef, bass, or treble—m. A symbol written at the beginning of a musical staff indicating which notes are represented by which lines and spaces.

climax—t. The point of highest dramatic tension or major turning point in the action.

coaching in dance—d. The inclusion of dance choreography, dance instruction, or dance composition consultancy in athletic sports (e.g., gymnastics, team dance, ice skating).

cold reading—t. The reading of a script by an actor who did not review it previously.

collaboration—t. The act of working in a joint intellectual effort.

collage—v. An artistic composition made of various materials (e.g., paper, cloth, wood) and glued onto a surface.

color—v. The visual connections depending on the reflection or absorption of light from a given surface. The three characteristics of color are hue, value, and intensity.

color relationships—v. The connections of colors on the color wheel. Also called color schemes or harmonies. Basic color schemes include monochromatic, analogous, and complementary.

color theory—v. The science of color relationships and properties (hue, intensity, and value).

comedy—t. A play that is humorous in its treatment of theme and, generally, has a happy ending in which the protagonist is victorious. It was a major genre in early film, as in the silent comedy.

commedia dell'arte—t. A professional form of theatrical improvisation developed in Italy in the 1500s and featuring stock characters and standardized plots.

complementary colors—v. Colors that oppose one another on the color wheel (e.g., red and green, blue and orange, yellow and violet).

complication—t. See *rising action*.

composition—d. The presence of unity, continuity (transitions), and variety (contrasts and repetition) in choreography.

composition—m. The creation of original music by organizing sound. It is usually written for others to perform.

composition—v. The organization of the elements of art and principles of design.

compound meter—m. A type of meter in which the beat is divided into threes or sixes.

concerto—m. A composition for orchestra and soloist.

- conflict**—t. The opposition of persons or forces giving rise to dramatic action in a play.
- constructed response**—v. An assessment tool requiring students to respond to a prompt by performing a given task.
- contact improvisation**—d. Movement using the force created by combining body contact and spontaneous response and recovery.
- content**—v. The messages, ideas, or emotions expressed in a work of art.
- content standards**—*Education Code* Section 60603(d) defines this term as “the specific academic knowledge, skills, and abilities that all public schools in this state are expected to teach and all pupils expected to learn in each of the core curriculum areas at each grade level tested.”
- context**—t. The interrelated conditions in which a play exists or occurs.
- contour drawing**—v. The drawing of an object as though the drawing tool were moving along the edges and ridges of the form.
- contrast**—d. Setting elements side by side to emphasize their differences. Two contrasting movements might differ in energy, space (e.g., size, direction, level), design (e.g., symmetrical or asymmetrical, open or close), timing (e.g., fast or slow, even or uneven), or two or more different themes or patterns.
- contrast**—v. The difference between two or more elements (e.g., value, color, texture) in a composition; juxtaposition of dissimilar elements in a work of art; also the degree of difference between the lightest and darkest parts of a picture.
- conventions of theatre**—t. See *theatrical conventions*.
- cool colors**—v. Colors suggesting coolness: blue, green, and violet.
- costume**—t. Any clothing worn by an actor on stage during a performance.
- counterbalance**—d. A weight that balances another weight. The term usually refers to one or more dancers combining their weight in stillness or in motion to achieve an independent movement or design. A limb moving in one direction must be given a counterweight.
- creative drama**—t. An improvisational, process-centered form of theatre in which participants are guided by a leader to imagine, enact, and reflect on human experiences.
- creative movement**—d. Dance based on improvisation; the free exploration of movement, usually stimulated by an emotional or narrative theme (e.g., anger, war) or the exploration of an element of movement—time, force, or space (e.g., finding ways of moving on various levels or with varying amounts or qualities of force or energy).
- crisis**—t. In the plot of a play, a decisive point on which the outcome of the remaining actions depends.
- critique**—t. Opinion and comment based on predetermined criteria to be used for self-evaluation or the evaluation of the actors or the production itself.

cue—t. A verbal or physical signal indicating that something else, such as a line of dialogue or an entrance, is to occur.

curriculum—An organized course of study that follows standards-based guidelines for sequencing learning across the K–12 continuum and is specific enough to guide short-term and long-term instructional goals. The curriculum assists teachers in their day-to-day instructional choices and provides students with the essential knowledge and skills needed to progress toward future goals.

curvature—v. The act of curving or bending; one of the characteristics of line.

curvilinear—v. Formed or enclosed by curved lines.

cyclorama—t. A large cloth hanging across the back of a stage that is used for special lighting effects.

dance—d. (1) A unified work similar to a poem, a piece of music, a play, or a painting. Its structure has a beginning, middle, and end unified by a purpose or set of movement themes into a recognized form. Often, it is rhythmic or is accompanied by music. (2) The field of study including the functions of dance in society past and present, methods of choreography and performance, kinesiology, dance therapy, dance education, dance medicine, and other related studies.

dance content—d. Bodily movement as the medium of dance as sound is the medium of music. The elements of dance are space, time, and force or energy.

dance study—d. A short work of dance investigating a specific idea or concept and presenting a selection of movement ideas. It may be improvised or composed.

denouement design—t. The final resolution of the conflict in a plot.

descant—m. A melodic line or counterpoint accompanying an existing melody.

design—t. The creative process of developing and executing aesthetic or functional elements in a production, such as costumes, lighting, sets, and makeup.

design—v. The plan, conception, or organization of a work of art; the arrangement of independent parts (the elements of art) to form a coordinated whole.

dialogue—t. The conversation between actors on stage, in film, and in television or videos.

diatonic scale—m. The notes found within a major or minor scale.

diction—t. The pronunciation and choice of words and the manner in which a person expresses himself or herself.

digital—v. Refers to the recording, converting, or storing of information signals in on-or-off pulses or the binary code (ones and zeros) as opposed to the analog form.

diminished interval—m. A minor or perfect interval lowered by a half step.

directing—t. (1) The art and technique of bringing the elements of theatre, film, television, and video together. (2) The process by which an individual or

- individuals take responsibility for the creative look, style, and action of a play, film, video, or media piece. In film theory the *auteur* (director as artist) is the creative center of the work.
- director**—t. The person who oversees the entire process of staging a theatrical or media production.
- distortion**—v. The condition of being twisted or bent out of shape. In art distortion is often used as an expressive technique.
- dominance**—v. The emphasis of one aspect over all other aspects of a design.
- dominant**—v. The most prominent principle or the most obvious in influence or position.
- downstage**—t. The stage area toward the audience.
- dramatic play**—t. Children's creation of scenes when they pretend.
- dramatic structure**—t. The special literary style in which plays and screenplays are written.
- dramaturge**—t. A person who provides specific, in-depth knowledge and literary resources to the director, producer, theatre company, or audience.
- dress rehearsals**—t. The final few rehearsals prior to opening night in which the performance is run with full technical elements. Full costumes and makeup are worn by the actors.
- duple meter**—m. A time signature with groups of two beats to the measure.
- dynamic markings**—m. Symbols indicating varying degrees of volume: *pp* (*pianissimo*), very soft; *p* (*piano*), soft; *mp* (*mezzo piano*), medium soft; *mf* (*mezzo forte*), medium loud; *f* (*forte*), loud; and *ff* (*fortissimo*), very loud.
- dynamics**—d. The energy of movement expressed in varying intensity, accent, and quality.
- dynamics**—m. Varying degrees of volume in the performance of music.
- earth tones**—v. Various rich, dark colors containing some brown.
- editing**—t. Assembling the various pieces of a production. In film and video the editor is responsible for the rhythm and the narrative or thematic development of the piece.
- electronic media**—An art-making process based primarily on the use of electronic technology to create such artwork as videos, digital animation, films, computer graphics, digital photography, multimedia, and interactive media.
- electronic resources (e-resources)**—Materials and systems facilitating the retrieval, delivery, or exchange of information. E-resources may include live, recorded, or virtual information or experiences. Formats and systems may include CD-ROMs, DVDs, streamed videos, videotapes, software programs, audio CDs, interactive multimedia and Internet sites, Internet events, and virtual experiences.
- electronic technology**—Equipment, tools, or systems used to facilitate the learning, teaching, or production of art, music, or performances.

elements of art—v. Sensory components used to create works of art: line, color, shape or form, texture, value, and space.

elements of dance—d. Sensory components used to create and talk about dance: *force*, *space*, and *time*. (See the individual entries in this glossary.)

elements of music—m. Form, harmony, melody, and rhythm as well as the expressive elements of dynamics, tempo, and timbre (tone color).

elements of theatre—t. The individual components used to create and talk about works of theatre: character, dialogue, music, plot, and theme.

Elizabethan theatre—t. English theatre existing during the reign of Queen Elizabeth I (1533–1603) and often extending to the closing of the theatres in 1642.

embellishments—m. Notes added to ornament a melody or rhythmic pattern.

emphasis—v. Special stress given to an element to make it stand out.

ensemble—t. A group of theatrical artists working together to create a production.

epic theatre—t. A theatrical movement of the early 1920s and 1930s characterized by the use of such artificial devices as cartoons, posters, and film sequences. It distanced the audience from theatrical illusion and allowed the audience to focus on the play's message.

ethnic dance—d. A dance genre or form representing the characteristics of a specific culture of a country. Regional detail should be identified.

exposition—t. Detailed information revealing the facts of a plot.

expressive content—v. The expression of ideas and moods.

farce—t. A comedy with exaggerated characterizations, abundant physical or visual humor, and, often, an improbable plot. It was the source of early slapstick film comedy.

figurative—v. (1) Pertaining to the representation of form or figure in art. (2) Pertaining to the human figure. For example, many of the religious paintings by Peter Paul Rubens in the early seventeenth century focused on the human figure, as did the paintings of Edgar Degas in the nineteenth century and those by Alice Neel in the twentieth century.

focal point—v. The place in a work of art on which attention becomes centered.

folk or traditional dance—d. A dance associated with a national origin. Today, such dances are usually performed for recreation or at social gatherings or professional venues as the surviving portion of a tradition.

force or energy—d. This element is characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions. The most recognized qualities of movement (i.e., ways in which to release energy) are sustained, percussive, suspended, swinging, and collapsing.

- foreground**—v. Part of a two-dimensional artwork appearing to be nearer to the viewer or in the front. The middle ground and the background are the parts of the picture that appear to be farther and farthest away.
- form**—d. The organization or plan for patterning movement; the overall structural organization of a dance or music composition (e.g., $\bar{A}B$, $\bar{A}B\bar{A}$, call and response, rondo, theme and variation, canon, and the interrelationships of movements within the overall structure).
- form**—m. The organization and structure of a composition and the interrelationships of musical events within the overall structure.
- form**—t. The overall structure or shape of a work that frequently follows an established design. A form may refer to a literary type (e.g., narrative form, short story form, dramatic form) or to patterns of line, meter, and rhymes (e.g., stanza form, verse form).
- form**—v. A three-dimensional volume or the illusion of three dimensions (related to shape, which is two-dimensional); the particular characteristics of the visual elements of a work of art (as distinguished from its subject matter or content).
- formal theatre**—t. Theatre that focuses on public performance in front of an audience and in which the final production is most important.
- fugue**—m. A composition in which three or more voices enter one after the other and imitate the main melody in various ways according to a set pattern.
- function**—v. The purpose and use of a work of art.
- genre**—d. A class or category of artistic endeavor having a particular form, content, or technique (e.g., ballet, modern, tap, jazz, Indonesian, East Indian, Bugaku). Each kind of dance is characterized by a recognizable technique, system, vocabulary of movement, composition, form, and way of performing.
- genre**—m. A type or kind of musical work, such as opera, jazz, mariachi.
- genre**—t. A category of plays characterized by a particular style, form, and content (e.g., tragedy, comedy, tragicomedy, melodrama, farce). In electronic media, *genre* refers to categories of films, videos, and other media that share narrative and stylistic characteristics, such as the Western or gangster film and slapstick comedy.
- genre**—v. The representation of people, subjects, and scenes from everyday life.
- geometric**—v. Refers to shapes with uniformly straight or curved edges or surfaces.
- gesture**—d. The movement of a body part or combination of parts, with emphasis on the expressive aspects of the movement. Gesture includes all movements of the body not supporting weight.
- gesture**—t. An expressive movement of the body or limbs.
- gesture drawing**—v. The drawing of lines quickly and loosely to show a subject moving.
- Greek theatre**—t. Theatrical events in Ancient Greece honoring the god Dionysus and including play competitions and a chorus of masked actors.

- harmonic progression**—m. A succession of individual chords or harmonies forming larger units of phrases, sections, or compositions.
- harmony**—m. The simultaneous sounding of two or more tones.
- harmony**—v. The principle of design that combines elements in a work of art to emphasize the similarities of separate but related parts.
- hue**—v. The attribute of colors that permits them to be classed as red, yellow, green, and so on.
- idiophone**—m. A musical instrument producing sound by shaking or scraping.
- improvisation**—d. Movement created spontaneously, ranging from free-form to highly structured, always including an impromptu element of chance.
- improvisation**—m. Spontaneous creation of music.
- improvisation**—t. A spontaneous style in which scenes are created without advance rehearsing or scripting.
- informal theatre**—t. A performance focusing on small presentations, such as one taking place in a classroom. Usually, it is not intended for public viewing.
- information**—v. Data, facts, documentation message (storytelling, recounting history), and commentary. It may provoke thought or feeling (emotional impact, laughter, fright, spirituality).
- installation art**—v. The hanging of ordinary objects on museum walls or the combining of found objects to create something completely new.
- instruction**—The activities, materials, and strategies used to implement a standards-based curriculum supporting students' learning in the arts.
- intensity**—v. The brightness of a color. Also called chroma or saturation. Full intensity occurs only when the color is pure and unmixed. Color intensity can be changed by adding a complementary color.
- isolation**—d. Movement made with one part or a small part of the body (e.g., rolling the head, shrugging the shoulders, rotating the hips).
- interval**—m. The distance in pitch between two tones.
- jazz dance**—d. Dance marked by movement isolations and complex, propulsive polyrhythms. An outgrowth of African American ragtime, jazz, spirituals, blues, work songs, and so forth, it is an original American dance style. It was also influenced by East Indian, Gypsy, Spanish, Caribbean, and South American gestures and rhythms. Jazz dance was further developed by choreographers Lester Wilson, Jack Cole, and Bob Fosse.
- Kabuki**—t. One of the traditional forms of Japanese theatre originating in the 1600s and combining stylized acting, costumes, makeup, and musical accompaniment.
- kinesthetic awareness**—d. Conscious perception of movement.
- kinesthetic principles**—d. Principles of physics governing motion, flow, and weight in time and space. They include the law of gravity, balance, and centrifugal force.

Labanotation—d. A system for analyzing and recording human movement invented by Rudolf von Laban (1879–1958).

level—t. The height of an actor's head as determined by his or her body position (e.g., sitting, lying, standing, elevated by artificial means).

levels of difficulty—m. The levels of difficulty for the music content standards are as follows:

Level 1: very easy; easy keys, meters, and rhythms; limited ranges.

Level 2: easy; may include changes of tempo, key, or meter; modest ranges.

Level 3: moderately easy; contains moderate technical demands, expanded ranges, and varied interpretive requirements.

Level 4: moderately difficult; requires well-developed technical skills, attention to phrasing and interpretation, and the ability to perform various meters and rhythms in a variety of keys.

Level 5: difficult; requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, usual meters, complex rhythms, and subtle dynamic requirements.

Level 6: very difficult; suitable for musically mature students of exceptional competence.

line—v. A point moving in space. It can vary in width, length, curvature, color, or direction.

linear perspective—v. A graphic system used by artists to create the illusion of depth and volume on a flat surface. The lines of buildings and other objects in a picture are slanted, making them appear to extend back into space.

line direction—v. The horizontal, vertical, or diagonal direction of a line.

line quality—v. The unique character of a drawn line as it changes in lightness or darkness, direction, curvature, or width.

locomotor—d. Movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.

major key—m. Tonally, a key based on a major scale containing the step pattern whole, whole, half, whole, whole, whole, half or using the solfege tones of *do, re, mi, fa, so, la, ti, do*.

makeup—t. Cosmetics and, sometimes, hairstyles worn by an actor on stage to emphasize facial features, historical periods, characterizations, and so forth.

maquette—v. A small preliminary model (as of a sculpture or a building).

masks—t. Coverings worn over the face or part of the face by an actor to emphasize or neutralize facial characteristics.

mass—v. The outside size and bulk of a form, such as a building or sculpture; the visual weight of an object.

media—v. Plural of *medium*, referring to (1) materials used to make art; and (2) particular categories of art (e.g., painting, sculpture, film).

media—v. The materials, methods, systems, or vehicles used to communicate ideas, information, a message, or a feeling. Contexts include such materials as

paint, clay, and videotape; such methods as print, electronic, and digital signals; such systems as cable and the Internet; and such vehicles as billboards, broadcasts, and photographs.

media literacy—v. The ability to read, analyze, evaluate, gain access to, and produce media, particularly media in an electronic form.

medium—v. A material used to create an artwork.

melodic and rhythmic form—m. The organization and structure of a composition and the interrelationships of musical events within the overall structure.

melodrama—t. A dramatic form popular in the 1700s and 1800s and characterized by an emphasis on plot and physical action, stereotypical characters, cliff-hanging events, heart-tugging emotional appeals, the celebration of virtue, and a strongly moralistic tone. Early American film borrowed heavily from melodramatic theatre.

melody—m. An organized sequence of single notes.

membranophone—m. A musical instrument in which sound is produced through the vibrations of a membrane.

meter—m. The grouping of beats by which a piece of music is measured.

middle ground—v. The area in a two-dimensional work of art between the foreground and the background.

MIDI—m. See *Musical Instrument Digital Interface*.

mime—t. An ancient art form based on pantomime in which conventionalized gestures are used to express ideas rather than to represent actions; also, a performer of mime.

minor key—m. Tonally, a key based on a minor scale containing the step pattern whole, half, whole, whole, half, whole, whole or using the solfege tones of *la, ti, do, re, me, fa, so, la*.

minstrel show—t. Musical theatre that usually consisted of traditional African American music and dance performed by white actors wearing blackface and characterized by exploitive racial stereotypes.

mixed media—v. A work of art for which more than one type of art material is used to create the finished piece.

mixed meter—m. A mixture of duple and triple meters.

mode—m. A type of scale having a particular arrangement of intervals (e.g., Aeolian, Dorian, Ionian, Locrian, Lydian, Mixolydian, Phrygian).

modern dance—d. A type of dance that values expressive and original or authentic movement. It is a twentieth-century idiom first explored throughout Europe by the American Isadora Duncan and in Germany by Mary Wigman and Rudolf von Laban. Significant innovators in the United States were Ruth St. Denis, Ted Shawn, Martha Graham, Doris Humphrey, and Charles Weidman, who are considered the pioneers of modern dance.

monochromatic—v. Refers to a color scheme involving the use of only one hue that can vary in value or intensity.

- monologue**—t. A long speech given by a single character.
- mood**—v. The state of mind or feeling communicated in a work of art, frequently through color.
- motif**—d. A distinctive and recurring gesture used to impart a theme or unifying idea.
- motif**—v. A unit repeated over and over in a pattern. The repeated motif often creates a sense of rhythm to create the pattern.
- motivation**—t. A character's reason for his or her actions or words in a play, film, television, program, or video.
- movement**—v. The principle of design dealing with the creation of action. It is a way, implied or actual, of causing the eye of the viewer to travel within and across the boundary of a work of art.
- movement problem**—d. A specific focus or task that serves as a point of departure for exploring and composing, usually with particular criteria.
- multimedia**—v. Artwork involving the use of text, images (static or moving), and sound in a single presentation. May refer also to artwork created by the use of more than one traditional medium.
- Musical Instrument Digital Interface (MIDI)**—m. A standardized language of digital bits enabling different electronic devices to communicate and work together (e.g., a computer and keyboard).
- musicality**—d. Attention and sensitivity given to the musical elements of dance while it is being created or performed.
- musical theatre**—t. A type of entertainment featuring music, songs, and, usually, dance. It may also refer to a genre of film based on music, song, and dance.
- narrative**—t. Story development that has a beginning, middle, and end.
- negative**—v. Refers to the shape or space that exists or represents an area unoccupied by an object.
- neoclassical dance**—d. A choreographic combination of classical and modern dance styles.
- neutrals**—v. Black, white, and gray. When added to colors, they change the color's value.
- Noh**—t. One of the traditional forms of Japanese theatre in which masked male actors use highly stylized dance and poetry to tell stories.
- nonobjective**—v. Having no recognizable object as an image; also called *nonrepresentational*.
- notation**—d. Various systems of writing and recording dance movements. Benesh notation and Labanotation are those most frequently used. Late twentieth-century technology has made the use of the videotape an indispensable method of recording dance.
- notation**—m. Written music indicating pitch and rhythm for performance.
- nuance**—d. A subtle difference in style of meaning; the subtle or slight movements that identify the distinct characteristics of a particular performer or the dances of a particular choreographer or period.

objective—t. A character’s goal or intention.

observational drawing skills—v. Skills learned while observing firsthand an object, figure, or place.

one-point perspective—v. A means of illustrating three-dimensional objects on a two-dimensional surface. Lines appear to go away from the viewer and meet at a single point, known as the vanishing point, on the horizon.

opera—m. A drama set to music for voices and orchestra and presented with costumes and sets.

operetta—t. A theatrical production with elements of opera but lighter and more popular in subject and style.

oratorio—m. A dramatic musical composition usually set to a religious text and performed by solo voices, chorus, and orchestra without action, special costumes, or scenery.

organic—v. Refers to shapes or forms with irregular edges or to surfaces or objects resembling things in nature.

ostinato—m. A rhythmic or melodic accompaniment figure repeated persistently at the same pitch throughout a composition.

pacing—t. The tempo of an entire theatrical performance.

pageant—t. An elaborate street presentation or a series of tableaux across a stage.

paint program—v. Software emulating and expanding traditional two-dimensional art-making media and processes, such as drawing, painting, watercolor, pastel, and charcoal.

pantomime—t. Acting without words through facial expression, gesture, and movement.

partnering—d. Skills that require cooperation, coordination, and dependence with a partner, including imitation, lead and follow, echo, mirroring, and call and response as well as traditional male-female classical duets.

pathway—d. A line along which a person or a part of the person, such as an arm or head, moves. *Examples:* “Her arm took a circular path.” “He traveled along a zigzag pathway.”

pattern—v. Lines, shapes, and colors repeated in a variety of predictable combinations.

pentatonic scale—m. A scale having five tones to the octave and containing no half steps: *do, re, mi, so, la*.

performance art—v. A type of art in which events are planned and enacted before an audience for aesthetic reasons.

performance standards—*Education Code* Section 60603(h) defines this term as “standards that define various levels of competence at each grade level in each of the curriculum areas for which content standards are established. Performance standards gauge the degree to which a pupil has met the content standards and the degree to which a school or school district has met the content standards.”

perspective—v. A system for representing on a two-dimensional surface three-dimensional objects viewed in spatial recession.

phrase—d. A partial dance idea composed of a series of connecting movements and similar to a sentence in written form.

phrase—m. A musical idea comparable to a sentence or a clause in language.

phrasing—d. The way in which the parts of a dance are organized.

pitch—m. The location of a note as to whether it is high or low.

pitch—t. The highness or lowness of the voice.

pitch bend—m. Sliding from one note to another by shifting the pitch gradually.

play—t. The stage representation of an action or a story; a dramatic composition.

playwright—t. A person who writes plays.

plot—t. That which happens in a story: the beginning, which involves the setting, the characters, and the problem they are facing; the middle, which tells how the characters work to solve the problem; and the ending, in which the problem is resolved.

point of view—v. The angle from which the viewer sees objects or a scene.

portamento—m. Gradually changing pitch up or down between two scale tones. Also called *slide*.

portfolio—v. A systematic, organized collection of a student's work.

positive—v. A shape or space that is or represents a solid object.

postmodern dance—d. A type of dance that emerged in the 1960s and is generally characterized by a departure from narrative theme and evocative emotion. The use of pedestrian gesture and minimalism is characteristic of this type of dance, which is exemplified in the work of Merce Cunningham, Yvonne Rainer, Trisha Brown, Steve Paxton, and Rudy Perez.

primary colors—v. The painting pigments of red, yellow, and blue. From those pigments all paint colors are created. Magenta, cyan, and yellow are primary hues to create all other hues used in printing and new media.

principles of design—v. The organization of works of art involving the ways in which the elements of art are arranged (e.g., balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, unity, variety).

printmaking—v. The transfer of an inked image from one surface (plate or block) to another (usually paper).

process—v. A series of actions, changes, or functions that brings about a result.

production values—t. (1) The critical elements of a production, such as acting, directing, lighting, costuming, sets, and makeup. (2) A confident presentation of one's body and energy to communicate vividly movement and meaning to an audience. It also refers to performance quality.

projection—t. (1) The placement and delivery of the volume, clarity, and distinctness of the voice in communicating to an audience. (2) The use of

light waves or electronic characteristics to deliver a film or media production to an audience.

proportion—v. The relationships in size of one part to the whole and of one part to another.

props (properties)—t. Items carried on the stage by an actor or the small items on the set used by the actors.

proscenium—t. The enlarged hole cut through a wall to allow the audience to view the stage; also called the *proscenium arch*. The archway is, in a sense, the frame for the action on the stage.

proscenium stage—t. The stage framed by the proscenium.

protagonist—t. The main character of a play or media production and the character with whom the audience identifies most strongly.

pulse—d. The underlying and consistent beat expressed by movement.

puppetry—t. Almost anything brought to life by human hands to create a performance. Types of puppets include rod, hand, and marionette.

radial—v. Lines, shapes, or colors that emanate from a center.

reader's theatre—t. A performance created by actors reading a script rather than working from memory.

rectilinear—v. Formed or enclosed by straight lines to create a rectangle.

reflection—v. Personal and thoughtful consideration of an artwork; an aesthetic experience; the creative process.

rehearsal—t. A practice session in which the actors and technicians prepare for public performance through repetition.

repetition—d. Reversal of the order of movements or movement phrases within the choreography.

repetition—v. The recurrence of elements of art at regular intervals.

retrograde—d. Reversal of the order of a sequence of choreography.

rhythm—d. The organization or pattern of pulses or beats, metered or unmetered, involving music or sounds made by the human body; the dance pattern produced by the emphasis and duration of notes in music.

rhythm—m. The combinations of long and short, even or uneven sounds that convey a sense of movement in time.

rhythm—v. Intentional, regular repetition of design elements to achieve a specific repetitious effect or pattern.

rising action—t. The middle part of a plot consisting of complications and discoveries that create conflict.

ritual dance—d. A type of dance associated with spiritual ceremonies or rites of passage in a particular culture.

rondo form—m. A musical form in which a section is repeated, with contrasting sections in between (e.g., $\overline{A}B\overline{A}C\overline{A}$).

round—m. A composition in which the same melody is started at different times and sounded together; also called a *canon*.

rubric—v. A guide for judgment or scoring; a description of expectations.

run-through—t. A rehearsal moving from start to finish without stopping for corrections or notes.

scale—m. The arrangement of notes in a specific order of whole and half steps.

scale—v. Relative size, proportion. Used to determine measurements or dimensions within a design or work of art.

score—m. The organized notation of the instrumental and vocal parts of a composition.

screen—t. A reflective surface onto which a film or video is projected.

screen left or right—t. The left side or right side of the screen from the audience's perspective.

script—t. The written text of a play.

sculpture—v. A three-dimensional work of art, either in the round (to be viewed from all sides) or in bas-relief (low relief, in which figures protrude slightly from the background).

secondary colors—v. Colors that are mixtures of two primary hues: orange, made from red and yellow; green, made from yellow and blue; and violet, made from blue and red.

sense memory—t. Memories of sights, sounds, smells, tastes, and textures. Used to help define a character in a certain situation.

sequence—d. The order in which a series of movements and shapes occurs.

serial music—m. A type of composition based on a technique involving a twelve-tone scale. (See also *twelve-tone scale*.)

set—t. Scenery, backdrops, and props used to create an environment for a performance.

setting—t. The locale of the action of a play.

shade—v. Color with black added to it.

shape—d. The positioning of the body in space: curved, straight, angular, twisted, symmetrical or asymmetrical.

shape—v. A two-dimensional area or plane that may be open or closed, free form or geometric, found in nature or made by humans.

slide—m. Gradually changing pitch up or down between two scale tones. Also called *portamento*.

social dance—d. Dance done in a social setting, usually done with a partner.

solfege—m. A system of designating verbal syllables for the degrees of the scale.

soliloquy—t. A monologue in which an actor reveals his or her inner thoughts.

sonata-allegro form—m. A musical form using the overall design of exposition, development, and recapitulation.

space—d. The immediate, spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. Space is also the location of a performed dance.

space—v. The emptiness or area between, around, above, below, or within objects. Shapes and forms are defined by the space around and within them.

- spatial**—d. Of or relating to space or existing in space.
- specialist**—d, m, t, v. An artist who works in the schools or a credentialed teacher with a special authorization to teach one of the arts.
- staff (staves)**—m. The horizontal lines on and between which notes are written.
- stage**—t. The area where actors perform.
- stagecraft**—t. The knowledge and skills required to create the physical aspects of a production (e.g., scenery, properties, lights, sound).
- stage crew**—t. The backstage crew responsible for technical work. In small theatre companies the same persons build the set and handle the load-in. Then, during performances, they change the scenery and handle the curtain.
- stage left and right**—t. The left and right side of the stage from the perspective of an actor facing the audience.
- stage manager**—t. The director's liaison backstage or in the television or video studio during rehearsal and performance. The stage manager is responsible for the running of each performance.
- still life**—v. An arrangement or a work of art showing a collection of inanimate objects.
- stock characters**—t. Established characters, such as young lovers, neighborhood busybodies, sneaky villains, and overprotective fathers, who are immediately recognizable by an audience.
- storyboard**—t. A graphic outline of the course of action in an improvisation, play, film, or television drama.
- structure**—d. The way in which a dance is constructed or organized; a supporting framework or the essential parts of a dance.
- structure**—v. The way in which parts are arranged to form a whole.
- style**—t. The manner in which a play is performed. The two principal styles are presentational and representational. In the presentational style the actors openly acknowledge the presence of the audience and play to it. In the representational style the actors seem to ignore the presence of the audience. In film, style is the mode of production in which similar uses are made of lighting, sets, set design, costuming, and acting. *Examples:* in film, German Expressionism or New Wave; in theatre, Elizabethan or commedia dell arte.
- style**—v. A set of characteristics of the art of a culture, period, or school of art; the characteristic expression of an individual artist.
- stylized**—v. Simplified or exaggerated.
- subordination**—v. Making an element appear to hold secondary or lesser importance within a design or work of art.
- subtext**—t. Information, including actions and thoughts, implied by a character but not stated by the character in dialogue.
- subtractive**—v. Refers to a sculpting method in which the original material is removed (the opposite of *additive*).
- suite**—m. A musical composition consisting of a succession of short pieces.

symmetrical—v. Refers to an arrangement of parts to produce a mirror image.

symmetry—v. A balance of parts on opposite sides of a perceived boundary.

symphony—m. A long orchestral work divided into three to five movements.

syncopation—m. The placement of rhythmic accents on weak beats or weak portions of beats.

tableau—t. A silent, motionless depiction of a scene created by actors, often from a picture. The plural is *tableaux*.

tap dance—d. A type of dance that concentrates on footwork and rhythm. It grew out of American popular dancing and has significant roots in African American, Irish, and English clogging traditions.

teaching artists—Artists hired by a school district to teach the visual or performing arts to students alongside credentialed teachers; sometimes referred to as artists-in-residence.

technique—d. (1) The physical skills enabling a dancer to execute the steps and movements required in different dances. (2) The style and form of specific training in dance. Different styles or genres of dance often have specific techniques.

technique—v. The method or procedure used to create an artwork.

tempo—d. The specified speed of a dance.

tempo—m. The pace at which music moves according to the speed of the underlying beat.

text—t. The printed words of a script, including dialogue and stage directions.

texture—m. The character of the different layers of horizontal and vertical sounds.

texture—v. The surface quality of materials, either actual (tactile) or implied (visual). Texture is one of the elements of art.

theatre—t. (1) The imitation or representation of life performed for other people; the performance of dramatic literature; drama; the milieu of actors, technicians, and playwrights; the place where dramatic performances take place. (2) Art that is focused on the audience and includes such activities as acting, directing, designing, managing, and performing other technical tasks leading to formal or informal presentations.

theatre of the absurd—t. Theatrical movement of the twentieth century in which playwrights created works representing the universe as unknowable and human existence as meaningless.

theatrical conventions—t. The established techniques, practices, and devices unique to theatrical productions.

theatrical experiences—t. Events, activities, and productions associated with theatre, film and video, and electronic media.

theatrical games—t. Noncompetitive games designed to develop acting skills. They were popularized by Viola Spolin.

theme—t. The central thought, idea, or significance of the action with which a play or story deals.

theme—v. An idea based on a particular subject.

theme and variation—m. A compositional form in which a theme is clearly stated and followed by a number of variations.

theme and variation—v. An idea or dominant feature giving a work of art its character; the subject of a work of art, sometimes having a number of phases or different examples.

three-dimensional—v. Having height, width, and depth. Also referred to as 3-D.

thrust stage—t. A stage around which the audience is positioned on three sides.

timbre—m. Tone color, or quality of sound.

time—d. An element of dance involving rhythm, phrasing, tempo, accent, and duration. Time can be metered, as in music, or based on body rhythms, such as breath, emotions, and heartbeat.

tint—v. Color lightened by the addition of white.

tonality (key)—m. The tonal center of a composition.

tone—m. Multiple meanings: a sound of distinct pitch, quality, or duration; a musical note; the quality or character of a sound; the characteristic quality or timbre of a particular instrument or voice.

tone—v. Color shaded or darkened by the addition of gray (black plus white).

tone poem—m. An orchestral composition based on an extramusical idea; a tone picture (e.g., *The Pines of Rome*, by Ottorino Respighi).

tragedy—t. A play in which the protagonist (leading character) is ultimately defeated or dies. Examples of tragedies are *Romeo and Juliet* by Shakespeare and *Oedipus Rex* by Sophocles.

transition—d. The bridging point at which a single movement, the end of a phrase, or the end of a larger section of a dance progresses into the next movement, phrase, or sequence.

triple meter—m. Beats grouped into a set of three.

twelve-tone scale—m. A scale containing twelve notes separated from one another by a half step; also known as the chromatic scale.

two-dimensional—v. Having height and width but not depth. Also referred to as 2-D.

two-point perspective—v. A system to show three-dimensional objects on a two-dimensional surface; the illusion of space and volume through the use of two vanishing points on the horizon line.

unison—d. Dance movement done simultaneously by a group of dancers.

unity—d. A sense of wholeness accomplished when all of the parts work well together.

unity—v. The total visual effect of a composition achieved by the careful blending of the elements of art and the principles of design.

upstage—t. As a noun, the stage area farthest away from the audience; as a verb, to steal the focus of a scene.

urban dance—d. Any contemporary fusion dance form drawn from current social influences (e.g., hip-hop, break dancing, trance dancing).

value—v. Lightness and darkness of a hue or neutral color; the gradations of light and dark in a two-dimensional artwork and on the surface of three-dimensional objects.

value scale—v. A scale showing the range of values from black to white and light to dark.

vanishing point—v. In perspective drawing a point at which receding lines seem to converge. Usually located on the horizon line.

variety—v. A principle of art concerned with combining elements of art in different ways to create interest.

virtual—v. Refers to an image produced by the imagination and not existing in reality. Usually applied to experiences that occur in environments that exist within a computer or on the Internet or to procedures or functions creating the illusion that they are actually present.

visual literacy—v. Includes thinking and communication. Visual thinking is the ability to transform thoughts and information into images. Visual communication takes place when people are able to construct meaning from a visual image.

visual metaphor—v. Images in which characteristics of objects are likened to one another and represented as such. Closely related to concepts about symbolism.

vocal projection—t. See *projection*.

vocal quality—t. The characteristics of a voice (e.g., shrill, nasal, raspy, breathy, booming).

volume—t. The degree of loudness or intensity of a voice.

volume—v. Any three-dimensional quantity bound or enclosed, whether solid or void.

warm colors—v. Colors suggesting warmth: red, yellow, and orange.

wings—t. Off-stage areas out of view on stage left and stage right that may be used for exits, entrances, and set changes.

work—d. A piece of choreography or a dance.

Selected References and Resources

Resources from Key Arts Education Organizations

Resources providing a wealth of information on visual and performing arts education are available on the Web sites of the following key arts education organizations:

California Organizations and Resources

California Alliance for Arts Education (CAAE). <http://www.artsed411.org>

The California Art Education Association (CAEA). <http://www.caea-arteducation.org>

California Arts Council (CAC). <http://www.cac.ca.gov>

The California Arts Project (TCAP). <http://csmp.ucop.edu/tcap>

California Assembly of Local Arts Agencies (CALAA). <http://www.calaa.net>

California Association for Music Education (CMEA). <http://www.calmusiced.com>

California Dance Educators Association (CDEA). <http://www.cdeadans.org>

California Educational Theatre Association (CETA). <http://www.cetaweb.org>

California State PTA. <http://www.capta.org/sections/programs-smarts/index.cfm>

California State Summer School for the Arts. <http://www.cssa.org>

California State University Summer Arts. <http://www.calstate.edu/summerarts>

UC/CSU Admission Requirements. <http://pathstat1.ucop.edu/ag/a-gl/index.html>

California Department of Education Resources

Arts Education Program Toolkit: A Visual and Performing Arts Program

Assessment Process. <http://www.cde.ca.gov/rel/pn/rc/>

Arts Work: A Call for Arts Education for All California Students: The Report

of the Superintendent's Task Force on the Visual and Performing Arts.

<http://www.cde.ca.gov/rel/pn/rc/>

California Arts Assessment Network (CAAN). <http://www.teachingarts.org/CAAN>

CAAN

Local Arts Education Partnership Grant Program. <http://www.cac.ca.gov>

Local Arts Education Partnership Grant Program: The Arts Work Visual and Performing Arts Grant Program. <http://www.cde.ca.gov/pd/ca/vp/visperffunding.asp>

Note: The publication data in this section were supplied by the Curriculum Frameworks and Instructional Resources Division, California Department of Education. Questions about the data should be addressed to that office: telephone (916) 319-0881.

Model Arts Program (MAP) Network. <http://www.teachingarts.org/MAP>
Performance Assessment Professional Development Handbook: [http://](http://ursula@artsed411.org)
ursula@artsed411.org

TeachingArts.Org. <http://www.teachingarts.org>

*Visual and Performing Arts Content Standards for California Public Schools,
Prekindergarten Through Grade Twelve.* [http://www.cde.ca.gov/bel/st/ss/
index.asp](http://www.cde.ca.gov/bel/st/ss/index.asp)

Visual and Performing Arts Education. <http://www.cde.ca.gov/pd/ca/vp/>
*Visual and Performing Arts Framework for California Public Schools, Kindergarten
Through Grade Twelve.* <http://www.cde.ca.gov/ci/vp/cf/>

National Organizations and Resources

American Orff-Schulwerk Association. <http://www.aosa.org>

Americans for the Arts. <http://www.americansforthearts.org/>

Annenberg/CPB. <http://www.learner.org>

Arts Education Partnership (AEP). <http://www.aep-arts.org/>

Arts Education Resources: <http://www.artslynx.org/artsed>

Dance Educators Professional Teachers' Association (DEPTA). [http://](http://hsc.csu.edu.au/pta/members/depa.html)
hsc.csu.edu.au/pta/members/depa.html

Educational Theatre Association (ETA). <http://www.edta.org>

The Getty's ArtsEdNet. <http://www.getty.edu/artsednet>

Kennedy Center ArtsEdge. <http://artsedge.kennedy-center.org>

Lincoln Center Institute. <http://www.lincolncenter.org>

The Music Educators National Conference (MENC). <http://www.menc.org>

National Art Education Association (NAEA). <http://www.naea-reston.org>

National Assembly of State Arts Agencies. <http://www.nasaa-arts.org>

National Board for Professional Teaching Standards. <http://www.nbpts.org>

National Dance Association (NDA). <http://www.aahperd.org/nda>

National Dance Educators Organization (NDEO). <http://www.ndeo.org>

National Endowment for the Arts (NEA). <http://www.arts.gov>

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Economics Group. Sacramento: KMPG Peat Marwick and the California
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Web Resources

The following uniform resource locators (URLs) were valid at the time this document was prepared:

Americans for the Arts. <http://www.artsusa.org>

Arts Education Partnership. <http://www.aep-arts.org>

Association for Supervision and Curriculum Development. <http://www.ascd.org>

California Alliance for Arts Education. <http://www.artsed411.org>

California Arts Council. <http://www.cac.ca.gov>

The California Arts Project. <http://csmp.ucop.edu/tcap>

California Department of Education, Arts Education. <http://www.cde.ca.gov/ci/vp>

California Department of Education, Frameworks. <http://www.cde.ca.gov/ci/cr/cf/index.asp>

Critical Links: Learning in the Arts and Student Academic and Social Development.

Edited by Richard Deasy. Arts Education Partnership. <http://www.aep-arts.org/cmlinkspage.htm>

Getty Center for Education in the Arts. <http://www.getty.edu/artsednet>

Kennedy Center Arts Edge. <http://www.artsedge.Kennedy-center.org>

Project Muse Scholarly Journals Online. This site offers fee-based services

available through the Johns Hopkins University Press. <http://muse.jhu.edu>

TeachingArts.Org. This is a statewide online arts resource center, developed by the Kern and San Bernardino county offices of education in collaboration with the California Department of Education. <http://www.teachingarts.org>

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- California Arts Assessment Network. This network, facilitated through the California Department of Education, develops and pilots assessment instruments for schools and school districts involved in arts assessment.
<http://www.teachingarts.org/CAAN>
- National Assessment of Educational Progress. "The Nation's Report Card" at this site includes assessment in a number of subject areas, including the visual and performing arts. Sample assessment items are available online.
<http://nces.ed.gov/nationsreportcard>
- Standing Conference of Arts and Social Sciences (a British organization).
<http://www.scass.org.uk>
- Western Michigan University. The summary of the student evaluation standards at this site presents classroom-level assessment guidelines.
http://ec.wmich.edu/jointcomm/SES/All_Summary.htm

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Society for Cinema and Media Studies, an organization of film educators.

<http://www.cmstudies.org>

University Film and Video Association, an organization of film and video educators. <http://www.ufva.org>

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Web Resources

Artcyclopedia. This site features a search engine for exploring 125,000 works of art and contains links to museums housing those works. *<http://www.artcyclopedia.com>*

California History–Social Science Course Models. This site contains history–social science course models for use by California teachers. *<http://www.history.ctaponline.org>*

Carol Gerten's Fine Art (CGFA). This site offers an A-to-Z list of fine arts resources. *<http://sunsite.dk/cgfa/index.html>*

Professional Development Resources

The following entities offer professional development resources in the visual and performing arts:

American Alliance for Theatre and Education
Arizona State University, Theatre Department
P.O. Box 873411
Tempe, AZ 85287-3411
(602) 965-6064

California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814
(800) 201-6201; (916) 322-6555.

The California Arts Project
P.O. Box 4925
San Rafael, CA 94913
(415) 499-5893

Educational Theatre Association
2343 Auburn Avenue
Cincinnati, OH 45219
(513) 421-3900

The Getty Center for Education in the Arts
401 Wilshire Boulevard, Suite 950
Santa Monica, CA 90401-1455
(310) 395-6657

The John F. Kennedy Center for the Performing Arts
2700 F Street, NW
Washington, DC 20566-0001
(800) 444-1324

Music Educators National Conference
1806 Robert Fulton Drive
Reston, VA 20191
(800) 336-3768; (703) 860-4000

National Art Education Association
1916 Association Drive
Reston, VA 20191-1590
(703) 860-8000

National Dance Association
1900 Association Drive
Reston, VA 20191-1598
(800) 213-7193

National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, NW
Washington, DC 20506-0001
(202) 682-5400

National Endowment for the Humanities
1100 Pennsylvania Avenue, NW
Washington, DC 20506
(800) 634-1121; (202) 606-8400

The following professional arts education associations change officers periodically. For the names and telephone numbers of current contact persons, call the California Department of Education, Curriculum Frameworks and Instructional Resources Office, at (916) 319-0881.

California Alliance for Arts Education
California Art Education Association
California Dance Education Association
California Education Theatre Association
California Humanities Association
California Music Educators Association

Copyright Resources

The following organizations provide information on copyright and guidance on fair use:

American Library Association, Office for Information Technology Policy:

Copyright Page. This site includes sections on copyright basics, fair use, copyright and the library, copyright and learning, copyright and research, and copyright and the Internet. <http://www.ala.org/ala/washoff/WOissues/copyrightb/copyright.htm>

California Lawyers for the Arts. <http://www.calawyersforthearts.org>

The Copyright Society of the USA. This site contains information about the protection and use of rights in literature, music, art, theatre, motion pictures, and so forth. <http://www.csusa.org>

Fullerton School District: Copyright Guidelines for Teachers. This site includes copyright guidelines for print, music, audiovisual, and computer materials. <http://www.fsd.k12.ca.us/menus/Copyright/Guidelines.html>

Music Library Association: Guidelines for Educational Uses of Music. The guidelines at this site were developed and approved in April 1976 by the Music Publishers' Association of the United States, Inc.; the National Music Publishers' Association, Inc.; the Music Teachers National Association; the Music Educators National Conference; the National Association of Schools of Music; and the Ad Hoc Committee on Copyright Law Revision. <http://www.musiclibraryassoc.org/Copyright/guidemus.htm>

Siskiyou County Office of Education. This site, developed by Kathy Graves, Director of Instructional Media Services, Siskiyou County Office of Education, offers links to a wide variety of copyright resources available on the Web. <http://sisnet.ssku.k12.ca.us/~imcftp/copyright.html>

Stanford University Libraries: Copyright and Fair Use. This site provides links to primary materials, current legislation, cases and issues, Web resources, and an overview of copyright law. <http://fairuse.stanford.edu>

United States Copyright Office. This official source provides useful copyright information. www.copyright.gov

Contemporary Media References and Resources

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Web Resources

- The Film Foundation. This educational site is sponsored by the Artists Rights Foundation and the Directors Guild of America. <http://admitone.org>
- International Visual Literacy Organization. This site offers information, contacts, links, and definitions of terms related to visual literacy. <http://www.ivla.org>
- Media Literacy Clearinghouse. Several organizations share this site, which is dedicated to media literacy concepts, issues, and education. <http://medialit.med.sc.edu/>
- Media Literacy Review. This site contains recent articles, information, and a comprehensive A–Z index of all media literacy organizations, noting the particular focus of each organization. <http://interact.uoregon.edu/medialit/mlr/home/index.html>

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This publication is one of approximately 600 that are available from the California Department of Education. Some of the more recent publications or those most widely used are the following:

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A Supplement to the *Visual and Performing Arts Framework*

The images of artwork contained in this CD-ROM have been contributed by museums throughout California. Included are works by California artists, portrayals of California and its history, classical works, and pieces that highlight new trends in the visual arts. The intent of this CD is to provide teachers and students examples of visual resources that will supplement the *Visual and Performing Arts Framework* and encourage teachers and students to visit nearby museums to see the original works of art.

The CD includes the following resources:

- Artwork from Museums
- Italian Street Painting
- Cover Art for the Framework
- Additional California Art Museum Resources
- Index of Artists
- Index of Titles

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